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different materialists, but with a people needing art to express a best that is really in them, and clamorous for artists of all kinds to do the work; not, in a word, with barbarians, but with civilized men."

For giving the professional architect so little popular encouragement; for having done, and still doing, so little to enlarge the group of those who can understand his present aims, and shall inspire his future efforts; in fine, for having neglected to create a body of masters and bachelors in powerful sympathy with, and highly enthusiastic about the useful and beautiful art of architecture, the colleges are much to be blamed. The lump cannot be raised without the leaven. They should furnish the leaven and they have not. There must always be the patron masses and the individual performers. The first must be generally informed and eager; the second, particularly informed and capable to execute. Both must have imagination. These are fixed terms in that formula the application of which alone results in works of permanent artistic value; such values as the Greece of Pericles and the France of St. Louis attained.

What we need is an architecturally enlightened people; i. e., one among whom the art of architecture is a truly popular subject. How far our colleges can go towards creating such condition cannot be said until they shall make a wide-spread and whole-hearted effort. That there is any other agent for making this grievously needed effort in the present circumstances and as our country is at present constituted, educationally speaking, cannot even be argued.

What People Enjoy in Pictures.
FRANK B. TABBELL, *Chicago*.

The address was given from brief notes and can be reported only in outline.

The speaker disclaimed all intention of answering the question, "What is Art?" Rather, his attempt was to catalogue the varieties of pleasure ex-

perienced by human beings in looking at pictures. These were grouped under six heads.

1. Pleasure in the recognition of things represented. This, a large element with children and unsophisticated persons generally, is comparatively unimportant with cultivated adults.

2. Pleasure aroused, as a result of previous associations, by the things represented; in short, "subject interest." This takes innumerable forms. It is enough to mention interest in human or superhuman persons and events and agreeable associations with landscape.

3. Pleasure in pictures as sources of information regarding the outer and inner life of individuals and peoples, whether near or remote.

4. Pleasure in the appreciation of the artist's skill.

5. Pleasure in the recognition of artistic kinship, i. e., of resemblance to the other work of a school or individual.

6. Pleasure in the contemplation of beautiful or otherwise captivating form and color.

It was not argued that all these kinds of pleasure are experienced by all persons or by any one person at a single instant. Different persons differ widely in their susceptibility to these different types of emotion. But it was urged that all the pleasures enumerated are respectable and all worthy of cultivation.

12 M.

Luncheon at the University of Cincinnati, followed by a "Round Table" discussion on: "How Can We Increase the Number of Future College Graduates Who Shall Have Received Some Artistic Inspiration Through Art instruction During Their Undergraduate Course?"

Opened by

HOLMES SMITH, *Washington.*